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GUIDE TO NEEDLEWORK,

CONTAINING

EXPLICIT INSTRUCTIONS FOR EVERY
KIND OF STITCH, IN PLAIN AND
FANCY NEEDLEWORK;

TOGETHER WITH

*FULL DIRECTIONS FOR CUTTING AND
MAKING UNDERCLOTHES;*

TO WHICH ARE ADDED

COMPLETE INSTRUCTIONS IN EMBROIDERY
AND BERLIN WORK.

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ONE HUNDRED AND SIXTY-SEVEN ILLUSTRATIONS.



BOSTON:

J. HENRY SYMONDS, PUBLISHER,

68 DEVONSHIRE STREET.

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ANNOUNCEMENT.

IN presenting this volume to the ladies of America the publisher takes occasion to call the reader's attention to the "LADY'S BOOK OF KNITTING AND CROCHET." This work has had a remarkably large sale, and has received the most favorable comment from the large number of ladies who have studied its pages; and a copy of it should be in the hands of every lady interested in the feminine arts. It is published in the same style and at the same price as this volume.

The publisher has in press and will soon issue the "GUIDE TO HONITON LACE MAKING," a new artistic industry for the ladies of America; this work will be very fully illustrated, and will be published uniform in style and price with the two works already issued.

This work will be followed by several books valuable to all ladies who are interested in fancy work, including:—

A GUIDE TO FANCY LEATHER WORK,

A GUIDE TO TATTING,

A GUIDE TO KNITTING AND NETTING,

A GUIDE TO POINT LACE MAKING,

and numerous other works of equal interest to ladies.

These books will be uniform in style and price, and will be for sale by booksellers, news-agents, and dealers in trimmings, or will be mailed on receipt of 50 cents, by the publisher. New England News Co. of Boston, and American News Co. of New York, will supply the trade.

J. HENRY SYMONDS,

No. 68 Devonshire Street, - BOSTON, MASS.

P R E F A C E .

THE importance of instructions in the art of plain and fancy needlework cannot be over-estimated in this age. It is rare even now to find a good needlewoman among young ladies, and danger exists that the children of the present day will grow up without having acquired the mechanical regularity and intelligent hand requisite for a really good worker.

Needlework, by training the hands to activity, prepares those hands for future usefulness, not only in the art of needlework, but in all those pursuits which are essentially woman's work, and which add to the comfort and economy of the household.

The habit of occupying spare moments with needlework is a most useful one to acquire, leaving no instant to be filled by the mischief often found "for idle hands to do."

The explicit instructions in these pages will, the publisher feels, commend themselves to all. The illustrations are profuse, and so much in detail that the most inexperienced can understand them.

THE PUBLISHER.

GUIDE TO NEEDLEWORK.



ON WORKING IMPLEMENTS.

Needlework is very hard indeed for young children. It is, in consequence, of great importance to give much attention to several little details which, if carelessly passed over, may prove insurmountable obstacles to the best efforts of many hesitating little fingers.

1st. **CLEAN HANDS.**—Teachers should always take care that children begin to work with perfectly clean hands. They cannot be taught too early to care about the neatness of their work ; besides, rusty needles are the unavoidable consequence of moist or dirty hands, and anybody who ever sewed, knows how impossible it is to work with a creaking needle.

2nd. THIMBLES.—These must exactly fit the finger. It is very uncomfortable for a child to work with a thimble which turns on the finger; if the superfluous space was filled with paper or rag, it would render it too heavy, and might catch the cotton.

3rd. NEEDLES.—Needles must be chosen of good quality. Those with egg-shaped eyes are the easiest to thread. They must have long taper points, as it is next to impossible to work stiff material with a conical-pointed needle, without pricking one's finger at each stitch. They must be large enough to draw the cotton through the material without the least effort. For children, short needles would be preferable, as being more proportionate to their short fingers. It is as difficult to a child of seven or eight to work with a middle-sized needle as it would be to a woman to sew with a darning-needle.

A small pincushion, the size of a walnut, filled with emery or glass powder, is necessary to children, especially in summer when their hands are moist, to repolish the needle when it begins to creak. Needles should always be passed and rubbed through this pincushion before being returned to the needlebook or needlecase.

Of the last, the flannel needlebook is much preferable to the wooden or ivory needlecase, which blunts the needles' points.

4th. COTTONS.—These should be chosen even, and not over-twisted. It is a good practice, before threading a needleful, to pull it gently through the left hand's fore-

finger and thumbnails. It slightly untwists it and prevents knots. Children should be taught to give a slight rotatory motion to their needle, twisting it inwards between the thumb and forefinger, every few stitches, so as to maintain the cotton sufficiently untwisted and thus prevent it from curling and knotting.

5th. PINCUSHIONS.—Lead pincushions are extremely convenient for pinning the work, but they would be difficult to procure in large schools, and pinning on the knee is never to be allowed, on account of the fatiguing stooping it causes. However, each child might easily be provided with a piece of coarse tape to be tied across and underneath the table and the work pinned to it. Children, when first learning needlework, have enough to do with getting used to the thimble, holding the needle properly and trying to make their stitches even, without being troubled with great difficulty of working with their work loose in their hands. Moreover, for the great majority of girls, it is most important to learn to work fast as well as neatly; and it is impossible to work as fast when the work is loose as when it is pinned down in some way.

As to the children for whom needlework in afterlife will only be an amusement, as soon as they have mastered the first difficulties, they may be made to sew with their work unfastened. It must, in this case, be tacked firmly or pinned together at short intervals. The work must be held tight and straight over the fore and middle finger by

the thumb and third finger. This will prevent the puckering, and a slight upraising of the middle finger every time the needle is inserted will allow it to pass through the material without scratching the forefinger. Children should be made to work slowly, practising carefully this motion of the middle finger, which will soon become mechanical, and will preserve the forefinger from the ugly and often painful marks so common among needlewomen.

6th. MATERIALS.—Regularity being the chief requisite in needlework, it is essential that the work itself affords some guidance to children of the same kind as the ruling of their copy-books. Thus, canvas at first, and then coarse linen or brown holland on which the threads can easily be counted, must be used by them for the practice of the different stitches until they are become sufficiently proficient in regularity and evenness. Regular large stitches look infinitely neater than irregular small ones; besides, the size of stitches is a question of fineness in the needle and cotton, whilst regularity can only be acquired by careful training of the eye and hand.

Teachers should be careful to exercise their pupils upon materials of which the texture adds nothing to the difficulties they have to master. Stiff, starchy, glazed materials are to be avoided, or at least washed before using them. Too soft materials, which the sewing might pucker, should also be avoided.

In the beginning, especially upon canvas, it will be a good plan to make the children work with colored cotton

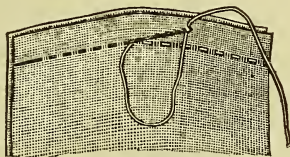
It will please their eye better, and that is a very great consideration with young children.

Each child should be provided with a work-bag marked to her name, containing her samplers, thimble, needle-book, scissors, &c.

This will end the preliminary observations. Attention given to the points touched upon, will be amply repaid by the rapid progress of the pupil.

RUNNING.

Running is used to join together breadths of material, especially linen, longcloth, wool and silk. Upon soft materials it is easy to take up several stitches at once, but beginners had better take them one by one. They must



No. 1.—Running.

take care to make them all of the same size, taking as much material on the needle as they leave under it. The cotton must be strong enough to keep both pieces of material firmly joined together. When two pieces cut on

the cross are to be joined together, it is preferable to make the stitches slanting, like hemming; it will give more elasticity to the seam.

All materials do not allow of a thread being drawn out easily to guide the needle. Even when they do, it would often be a considerable waste of time, and children must early be taught never to waste time. A piece of light cardboard or thick paper folded double and cut of the exact width of the seam will serve the same purpose. Being held firmly under the thumb of the left hand and slipping with it along the edge as the seam goes on, the needle being always carefully inserted by the side of its lower corner, the straight line will be quite correct.

It is desirable in joining together both pieces of material. If it is thick, the pins must be placed very near each other, an imperceptible puckering being then almost unavoidable, even to a good needlewoman, without that precaution.

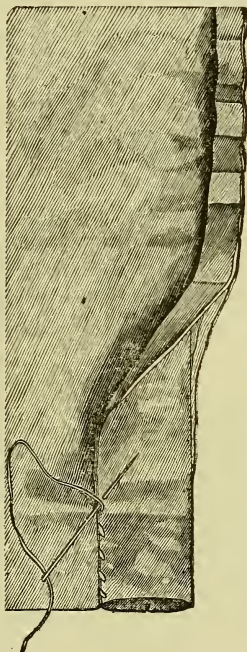
Running is the first useful work to be obtained from children. They can run together breadths of skirts, of curtains, &c., long before their hemming or stitching is sufficiently neat to be at all useful.

Running is sewing several stitches without drawing out the needle. In our illustration the needle is placed for running. Muslins, nets, tulles, and all other light materials are always run.

HEMMING.

Children ought to be taught early to prepare their own work. So for hem-folding they should be made to

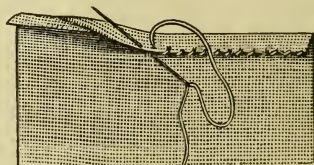
No. 2.—Hemming and Folding.



practice first upon paper. When they are able to fold straight and regular paper hems of various sizes they

must try upon linen or calico, holding the material between the forefinger and thumb of both hands, folding down a small portion of the material and marking the fold by rubbing over it the nail of the right-hand thumb. A slower mode of proceeding, but preferable when the hem is cut on the cross or liable to stretch, is to pleat in gradually the material with the right hand as soon as the fold is turned down and without marking it with the nail. This last way of proceeding is less easy to children than the first.

After the first fold has been entirely formed, the material is again turned down according to the width required for the hem, and the fold marked by the same process as before. If the hem is at all wide and the material does not, by its pattern or texture, afford a guid-

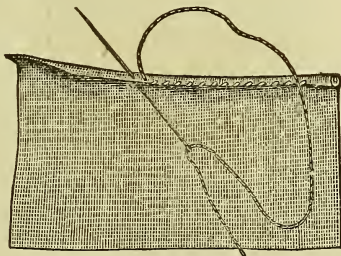


No. 3.—Hemming.

ance for making it always of the same width, it is better to cut a piece of strong paper or thin card exactly the size of the hem and to apply it as a measure now and then.

The needle is then inserted slantways through the fold, the end of the cotton passed under the hem, to be worked over, and the hemming proceeds, great care being taken to always take the same quantity of material upon the needle, inserting it always at the same angle with the hem and at the same distance, pulling the cotton just enough but not too much. It must neither form loops, however small, nor pucker the material in the slightest degree.

Much of the neatness of hems depends upon the quality and size of needle and cotton. In plain needlework, the cotton should always correspond to the texture of the material and the needle be sharply pointed, highly polished, and just large enough to draw the thread through the material without resistance, but not to form large holes where it is inserted.



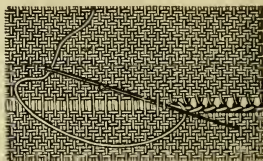
No. 4.—The Rolled Hem.

Another variety of hem is the rolled hem, which is only used for very fine work, principally for hemming muslin

when it is to be edged with lace. It is a sort of invisible hem. The edge of the material is slightly rolled in by the left-hand forefinger and thumb as the hemming proceeds, with very fine cotton.

HEM-STITCH.

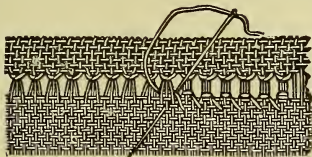
For hemming fine cambric handkerchiefs the open-worked hem, or hem-stitch, is more elegant than the finest



No. 5.—Hem-Stitch.

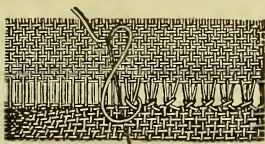
stitching. The hem is made very broad, about an inch wide. Several threads are carefully drawn out of the material. When a few only are drawn out, the hem is

worked on one side only ; if several, it is worked on both sides (see illustration No. 6). Our designs shew more



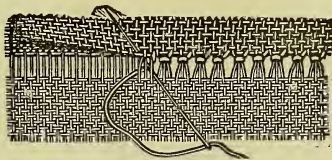
No. 6.—Hem-Stitch worked on both sides.

clearly than any explanation the various stitches which are to be worked. Great care must be taken to count the



No. 7.—Hem-Stitch.

same number of threads for each stitch. The hems are worked with lace thread, no cotton being fine enough.

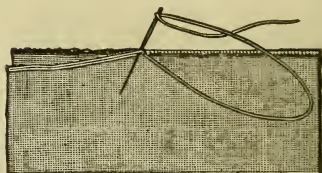


No. 8.—Hem Stitch..

Children should practice hem-stitch on canvas, then on coarse linen, before working on cambric.

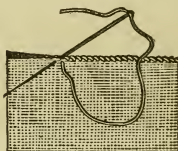
SEWING.

Sewing is always used for joining two selvages together. They must first be pinned together from place



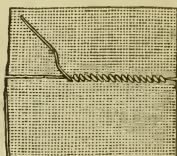
No. 9.—Sewing.

to place, and not rolled over the finger, but held quite



No. 10.—Slanting Sewing.

straight between the thumb and forefinger of the left hand,



No. 11.—The Seam flattened out.

to prevent puckering. The stitches must be very small, taking as little of the material as is consistent with firm-

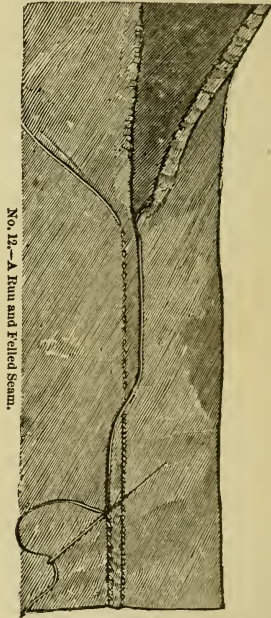
ness, and very even and regular. The cotton must not be drawn too tight or else the seam would form a rib, which should be avoided. When the sewing is completed, the two pieces of material must be opened and the seam well flattened on the wrong side over the thimble till all the stitches show smooth and even on the right side.

Sewing should be taught thus :—Give the child a short No. 7 needle and a short length of brightly-colored sewing silk ; every stitch is then seen, and can be taken out if not exactly even and regular. Silk is easier for children to work with than is cotton ; but the needles must be threaded for them at first, as they cannot thread silk without unravelling it in the beginning.

FELLING.

Felling is never used in dressmaking, but is almost exclusively employed for seams in underclothing, except for petticoats, of which the breadths are simply sewed together. Felled seams are generally made very narrow. They are used for joining together any two pieces of material or both sides of any one piece. The edge of one of the sides must be folded, as for a narrow hem, and the

edge of the other be laid almost close up to the edge of the fold. Then both are run together, so as to have the

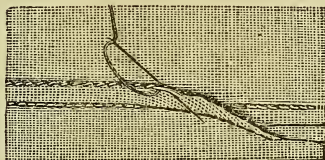


No. 12.—A Run and Felled Seam.

space of the fold above the stitches, as seen in illustration No. 12.

When the material is cut on the cross, or is likely to stretch when washed, it is better to do this with slanting stitches, like hemming. Then both pieces of material are opened and the seam well flattened over the thimble; the fold is then turned down and hemmed.

Care must be taken to fold evenly for felling, and the child should practice folding seams for felling upon paper before she begins to fold the working materials.



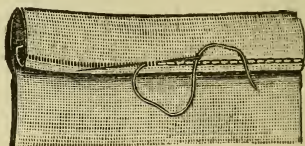
No. 13.—Stitched and Felled Seam.

Various stitches may be used for felling. The illustration No. 12 shows a run and felled seam, No. 13 a stitched and felled seam; but this seam is seldom used except for very beautiful underclothing, as the stitching being upon the wrong side, it is an unnecessary expenditure of valuable time and eyesight.

The best workers of under clothing use the sewn and felled seam.

STITCHING.

Stitching is the triumph of a clever needlewoman. As it is used for all the showy part of plain needlework, it must be practised with much care and attention. Stitching is done thus:—Insert the point of the needle two threads back from the point of entrance, and bring out the needle two threads forward from the same point, carefully keeping on the same line. Our illustration, No. 14, shows more plainly than any explanation the way in which the needle must be inserted in the material; great



No. 14.—Stitching.

care must be taken to bring it out always at the same distance; and counting the threads of the material is the best mode of obtaining perfect regularity. Whenever it is possible to draw out a thread (for shirt-fronts, for instance), stitching is much easier. When that is impossible, it is a good thing to guide the needle with colored cotton tackings.

Another kind of stitching is worked with slanting stitches; it is stitching worked wrong side uppermost. It is used when it is impossible to work on the right side of the material, and yet stitching is desired.

SLIP-STITCHING.

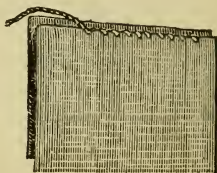
Slip-stitching is so called because the needle must slip under the right side of the material without getting through it. The work is held as for a hem or seam, but the way of inserting the needle resembles more a long



No. 15.—Slip-Stitching.

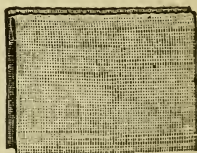
overcasting stitch (illustration No. 15). This is much used in dressmaking to fix down lining neatly and to put on made trimmings. In plain sewing, the stitches are

worked smaller and closer together (No. 16). When it is desired that the stitches should be invisible on both



No. 16.—Fine Slip-Stitch.

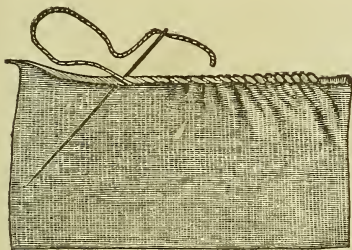
sides, the needle must be inserted so that the stitches, instead of being slanting, should be quite upright, drawing the cotton as tight as it is possible without causing the material to pucker. The effect will be that of No. 17.



No. 17.—Slip-Stitch complete.

WHIPPING.

Whipping is used for gathering muslin, tulle, net, gauze, or other light materials. The edge of the material

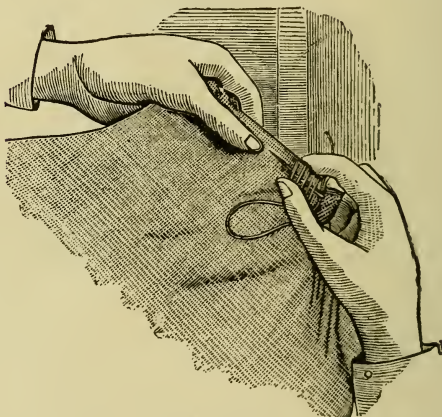


No. 13.—Whipping.

is rolled down by the thumb of the left hand as the work proceeds; it is sewed in overcasting stitches with cotton strong enough to force the material into gathers when it is drawn straight through. The gathers are more easily formed when several stitches are taken at once upon the needle. Clever needlewomen whip, as they gather, any length of material without drawing the needle out once.

GATHERING, SEWING IN GATHERS.

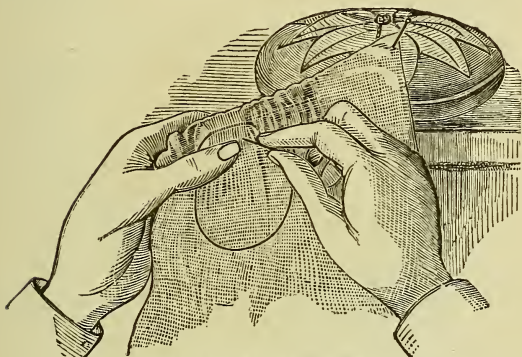
Gathering is no easy task to beginners. They will have to practise it for a long time before they are able to run on gathers quickly and regularly.



No. 19.—Gathering.

Illustration No. 19 shows plainly the mode of proceeding. The needleful of cotton must be cut long enough to suffice for the whole length of the gathering, and it must be strong and soft enough to be easily drawn through the

gathers without running the risk of breaking or curling itself into knots. The needle must not be drawn out until the whole of the material is gathered, the fulness being gradually slipped over the needle as the work proceeds. In gathering, the left hand does not remain



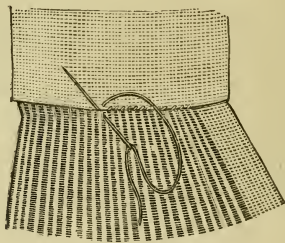
No. 20.—Stroking down the Gathers.

passively holding the material, it must help the right hand by regularly raising up and down the material, presenting it to the needle, which must of necessity be sharp and highly polished, so as to run through the material without the least effort, as all the beauty of the work depends

upon the perfect regularity of the mechanical motions of both hands. Great care must be taken to take upon the needle the same quantity of material as is left under at each stitch; beginners will do well to count the threads. The fuller the gathers, the longer the stitches must be.

After all the gathers have been run through, it is necessary to regulate them by marking them down one by one with the point of a needle or pin, as can be seen in illustration No. 20. This is called *stroking down*.

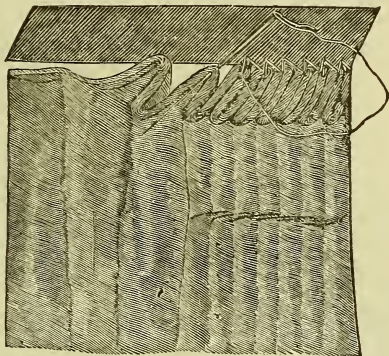
After that, the gathers are sewn into the bands with fine hemming (illustration No. 21) one by one, a stitch to each.



No. 21.—Sewing in Gathers.

This mode of sewing in gathers is used in plain needlework, but in dressmaking, to gather a skirt for instance, another mode (No. 22) is adopted. The gathers are not

run through, but the fulness of the material being properly portioned out upon the band by pins placed at short intervals, and the work being held as for overcasting, the thumb of the left hand pushes up gently the material, forming pleats more or less deep, according to the quantity of material to be gathered in a given space; a double overcasting stitch fixes each gather in its place.

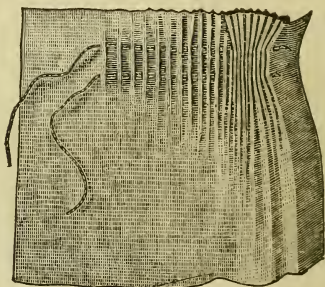


No. 22.—Gathers for a Dress Skirt.

When this is done, the gathers are joined together by large back stitches, taking them up one by one when the material is thick (see illustration No. 22, but taking up a few at a time when it is thin.

It will be observed that fulness or gathers of any work are always held nearest to the worker.

Illustration No. 23 shows a double gathering. Great care must be taken to run the needle in an exactly parallel



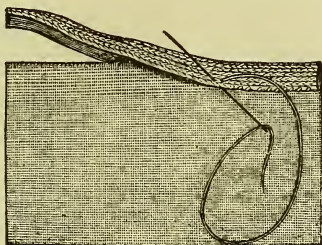
No. 23.—Double Gathering.

line with the first gathers, and also to insert it before and after the same threads to keep the gathers perfectly perpendicular.

When gathering material to form a *bouillon*, or fulled piece, the straight line must be kept, but not the upright. The stitches are then, on the contrary, carefully opposed one to the other.

BINDING.

There are two ways of binding. One, chiefly used in plain stitching, consists in simply folding the bind, as the braid or ribbon is termed, in two over the edge of the material and hemming or stitching it, taking care to insert the needle through both sides of the braid. (See illustration No. 24.)



No. 24.—Binding.

The other, used in dressmaking and for thick materials, as it must be first sewed on and then turned down, is more elegant, and is often used as a sort of ornament. (It is, for instance, much more convenient than bias—or crossway bands—for edging scallops.) For this mode of proceeding the braid is laid on the right side of the material as low under the edge as the binding is meant to

be broad. It is run on just at the edge, then turned down and hemmed on the wrong side. No stitches are visible, and it forms a neat *rouleau*. When binding scallops, care must be taken, when running the braid, to make sufficient allowance for the subsequent turning over, as the scallops would curl should the braid be drawn too tight.

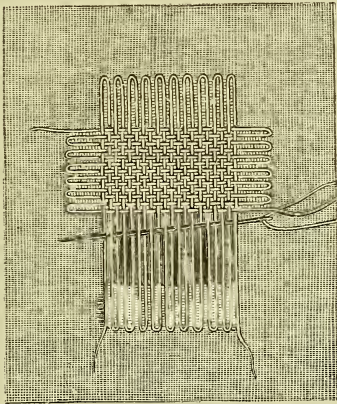
A good precaution, when using woolen braid, consists in previously soaking it in warm water and then hanging it out to dry. It will shrink then as much as it is liable to do, and will do so no more. When sewed on afterwards it will always remain flat, and will not cause those puckerings which are so great an objection to braid binding.

DARNING.

Darning needs a great deal of patience and attention. It also requires neatness above any other kind of work; a little practice will soon render it easy, if the above qualities are not wanting.

When the object of the darn is to repair an accidental tear or hole, great care must be taken to make it as nearly invisible as possible. In this case, and for linen, cambric, and whatever other material of which the unravelled threads are strong enough, it is best to darn with them, even if it was not possible to work more than one row with the same thread. The needle is inserted in and out

of the material, taking alternately one thread over and one thread under the needle, At the end of each row of stitches a little loop of cotton must be left, and the thread must never be drawn very tight, otherwise the darn would be puckered. If the edges of the holes are jagged and irregular, they must be neatly cut out. (See illustration No. 25.) Great care must be taken on continuing



No. 25.—Darning.

the darn on the other side of the hole to insert the needle between the very same threads of the material. When

one side is completed the cotton is cut off, and the work is begun in the opposite direction, also beginning some distance from the torn place, taking care never to miss one thread or take two at once. In the next row the threads missed in the preceding are taken up, and those which were taken up must be missed in their turn. This rule must always be observed as well when working over the material as when actually darning the hole. A loop of cotton must, as before, be left at the end of each row. On transparent materials, such as muslin or cambric, all these loops must be cut off when the darn is completed. The great art of darning is to prepare the darn by laying the threads very equally and regularly, not loose nor tight, but just even, and then to take these threads up with perfect regularity so as to restore as much as possible the material to its original state.

Clever needlewomen, when darning damask linen, cross their stitches in perfect imitation of the material; but this is no easy work, and should not be attempted by beginners.

When darning is applied to worn-out linen, it would be a great loss of time to make such very fine darns. Thicker cotton is used, and two or three threads of the material are taken up or missed at a time; but it must be done very regularly, never varying in the number of threads once adopted.

Cloth is darned with fine silk, and the needle simply passed through its thickness, only coming out at the end

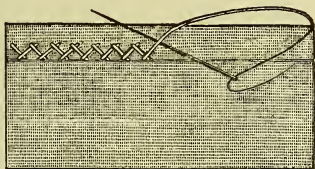
of each row. Nothing is easier than making absolutely invisible darns in cloth.

Every description of darn must be worked on the wrong side of the material.

The darning needle and darning cotton, silk or flax should be carefully proportioned to the thickness of the material to be darned.

HERRING-BONING.

Herring-boning is chiefly used for flannel, which should never be hemmed. It is a sort of cross stitch worked backwards. The edge of the material being folded down *once*, small straight stitches (the stitches used for running)



No. 26,—Herring-Boning.

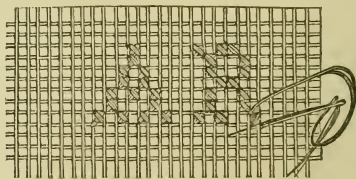
are made alternately above and under the edge. Working thus, and always backwards, each stitch crosses the preceding one. It is superfluous to say that the stitches must be made very regular, of the same length, and with the same interval between them.

MARKING.

Marking with ink has become very general in England; it is very expeditious, but does not look so nice as thread-marking; besides, as it is not applicable to *all* kinds of materials, it does not dispense with learning the art of marking with the needle.

Beginners should try first upon a piece of canvas, then upon coarse linen, and thus gradually learn to mark the finest materials.

Good eyesight is required for such work, and therefore it should be practised in youth. Our illustration represents marking on canvas to show the stitches more clearly.



No. 27.—Marking (Cross-stitch).

The needle must be inserted upwards from under the material, a knot having previously been made at the end of the cotton. Each stitch is double, being composed of two slanting stitches crossing each other, and must cover the threads of the material in each direction. All the

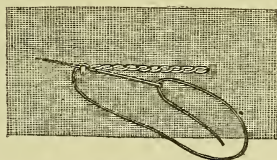
other stitches must be crossed in the same direction, and the crossing go slanting up from right to left. When two or more stitches have to be made in a row, half of each stitch must be made at a time, then they are all crossed at once.

Children must be made to copy all the letters of the alphabet and work nice samplers of them. By the aid of these they will afterwards be able to mark any initials or numbers.

FANCY MARKING STITCHES.

CHAIN-STITCH.

Persons whose deficient eyesight does not allow them to count the threads of the material, mark with chain-stitch. The initials are drawn in pencil upon the material and worked over with chain-stitch.



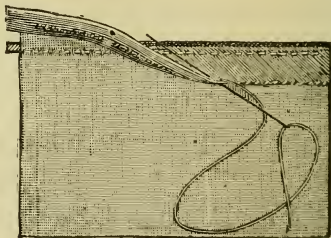
No. 23.—Chain-stitch.

Our illustration shows clearly the mode of working chain-stitch. It must be made very regular, the same

quantity of material being taken on the needle at each stitch, the left-hand thumb being placed upon the loop formed by the cotton when the needle is inserted in the very hole from which the cotton comes out. The cotton must not be drawn tight at all, otherwise the material would be puckered.

CORDING.

Cording is generally used to prevent stretching. Round an arm-hole and whenever it is placed between two pieces of material, the strips of material, carefully cut on the cross, are folded just in two, a piece of piping cord is



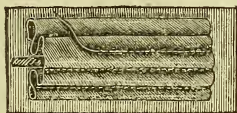
No. 29.—Cording.

slipped in, and the strip is neatly stitched in together with both pieces of material. When the cording is placed on the edge of the material, the strip must only be folded half

way down, and the cord inserted within; this allows for the hem.

Beginners had best tack down the fold of the material over the cord, but that is unnecessary for practised hands.

The strip must then be placed on the edge of the right side of the material, the corded side downwards, and be stitched close under the cord, then the strip is turned down so that the corded edge alone shows on the right side of the material, and hemmed on the wrong side. When the garment thus corded is lined, the hemming



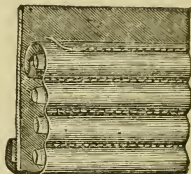
No. 30.—Ornamental Cording.

must be done with slip-stitching, so that no stitches are visible on the right side.

Our illustration No. 29 shows the cording put on at the edge and partly hemmed down.

Another variety of cording is frequently used as a trimming. It consists in inserting between two materials one or more rows of piping cord, more or less thick, and stitching it down, forming thus a series of ribs. Illustrations Nos. 30 and 31 show two of these ways of cording,

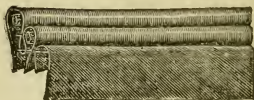
which can be varied as fancy dictates, form vandykes, curved outlines, &c.



No. 31.—Fancy Cording.

PIPING.

Another style still of cording has lately, under the name of pipings, been in great favor for the trimming of dresses.

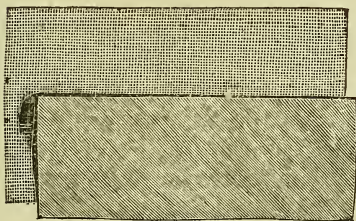


No. 32.—Piping.

It is put on plain or double, and generally employed to edge bias or bands of material. Illustration No. 32 shows

plainly the way of making and putting on these pipings.

Bias and rouleaux are modified or perfected bindings and cordings. They are also always cut on the cross, and form very neat and elegant trimmings for woolen and silk



No. 33.—Bias Border.

materials, but they are not at all nice for washing materials, because they will often shrink, and always be flattened out of all elegance in the ironing.

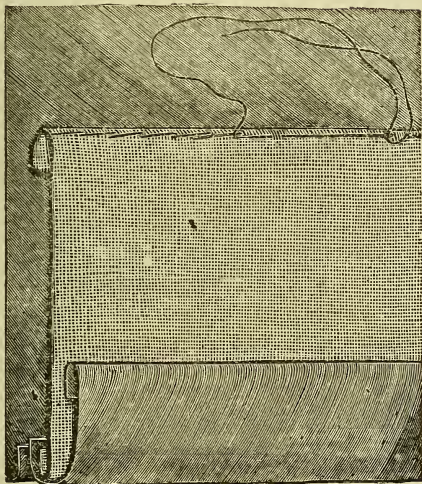
Very great care must be taken to cut the material for bias exactly on the cross, folding together the selvedge and raw edge of the material, then cutting along the corner piece thus formed, taking care to measure accurately all along the width of the first bias. This can afterwards be pinned over the material as many times as there are strips wanted; they will thus be all exactly alike. The strips are next sewn together along the selvedges and the seams ironed flat.

The sewing on of bias is no easy task, especially to beginners, when the material is soft and limp. It is then necessary to pin or tack the bias very carefully to avoid its puckering or stretching.

When the bias is meant as a border or binding, it must be laid upon the right side of the material wrong side uppermost, as low under the edge as it is necessary for the intended width of the bias. It must be run very straight and even, then the bias is turned down and hemmed in slip stitch on the wrong side. (No. 33.)

This sort of bias is sometimes used as an invisible binding for the edge of skirts of rich silk materials. Illustration No. 34 shows the manner of putting it on; when the bias has been run upon the false hem of stiff muslin generally used for this purpose (but which our illustration does not show by far as deep as it ought to be), and turned down, it is not hemmed on the wrong side, but is laid flat upon the right side of the material, muslin uppermost, and run a second time; the false hem is then turned down and

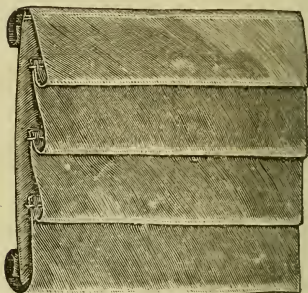
hemmed with small but rather far-apart stitches in silk of the very same shade as the material.



No. 34.—False Hem.

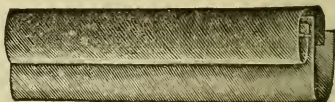
Illustration No. 35 shows a bias four time folded. For this it is necessary to divide exactly the strip, leaving a little more material for the top and bottom hems than for the folds in the center. Much trouble will be spared by

previously marking with long tacking stitches and different colored cotton the lines along which each fold of the bias is to be run.



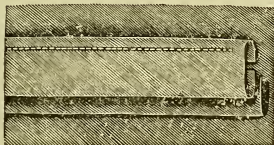
No. 35.—Four-fold Bias.

Illustration No. 36 shows bias of two different materials. In this, as in No. 35, the top fold of the bias must be very neatly sewn down with slip-stitching.



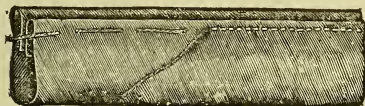
No. 36.—Bias of Two Materials.

In No. 37 the upper bias is stiched down. No. 38 shows a bias of thick material folded in such a manner that one side of it forms a piping to the other.



No. 37

Bias thus disposed are first stiched, then sewed on the garment by inserting the needle as low down as possible between the two ribs formed by the two turnings-in. The

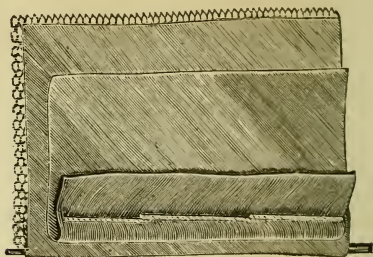


No. 38.

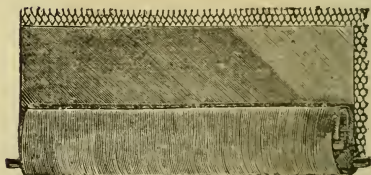
stiches must be small on the right side and longer on the wrong side.

ROULEAUX

Illustration No. 39 shows the first process of making a thick rouleau, No. 40 shows it completed on the right side, and No. 41 shows how it is slip-stitched upon the lining on the wrong side.

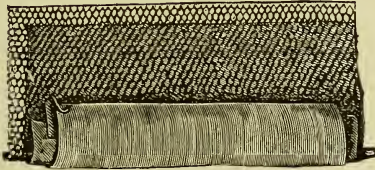


No. 39.—Thick Rouleau.



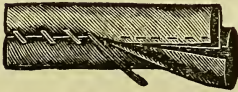
No. 40.—Rouleau Made.

No. 42 shows the mode of preparing a small double rouleau. When it is completed and ready to be



No. 41.—Rouleau Half-Made.

sewn on the garment it is meant to trim, the needle is

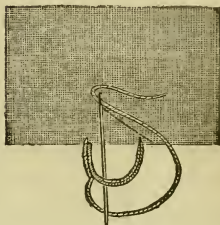


No. 42.—Small Double Rouleau.

inserted between the two rouleaux, forming long stitches underneath, and small invisible ones on the right side.

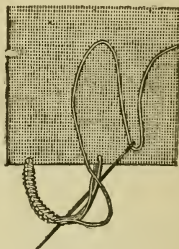
LOOPS.

Loops are in many cases used instead of button-holes,



No. 43.—Loop.

especially for small articles of apparel such as chemisettes, babies' pinafores, &c. They should be made rather thick,



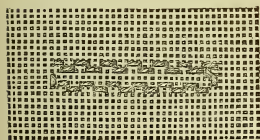
No. 44.—Loop.

for they break easily, and fastened firmly on the edge of the material. Like button-holes, the loop must be made of a size exactly corresponding with that of the button it is meant for. The stitch is exactly the same as the button-hole stitch described above.

BUTTON-HOLES.

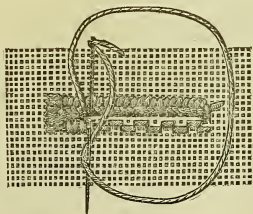
As can be judged from our illustrations, button-holes are susceptible of being varied in a great many ways; but No. 1 being employed in preference ninety-nine times out of a hundred, and being in consequence the only one which children need learn, we shall confine our explanations to this, leaving to the clever needlewomen who might be tempted to try such curiosities of the needle as the others, the pleasure of puzzling them out; they will find that easy enough, our illustrations being quite sufficiently plain.

The place of the button-hole being marked, and its length exactly measured to the button, so that it is not so



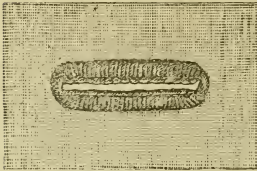
No. 45

Plain Button-Hole.

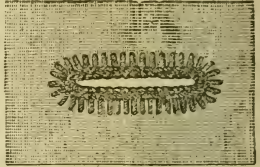


No. 46.

large as to slip off of itself, nor so tight as to render an effort necessary to slip out the button, the outline is run with two rows of contraried stitches, which must be made in very straight lines exactly parallel one to the other. The button-hole is then cut open and slightly overcast with

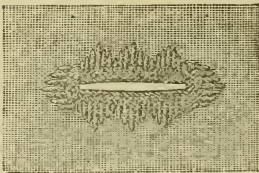


No. 47.—Plain Button Hole,

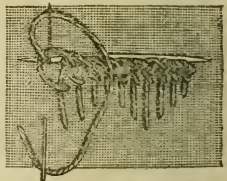


No. 48.—Fancy Button-Hole.

very fine cotton, if the material is liable to ravel out. Then the needle is inserted from underneath at one of the ends of the button-hole on the left of the worker. The cotton (which has a knot at its extremity) is drawn out, the needle inserted again *from underneath over the edge of*

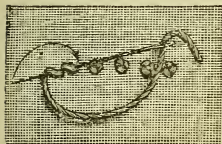


No. 49.—Fancy Button-Hole.

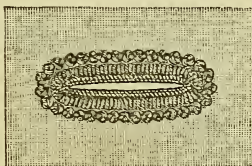


No. 50.—Detail of Working No. 49.

the button-hole, and the finger slipping up the needle to the cotton, where it passes through its eye, guide the loop un-

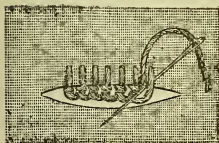


No. 51.—Detail of Working No. 52.



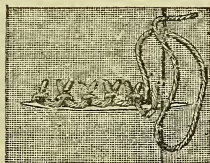
No. 52.—Fancy Button-Hole.

der the point of the needle, *from left to right*; the needle is then drawn out, and the loop closing upon the thread forms



No. 53.

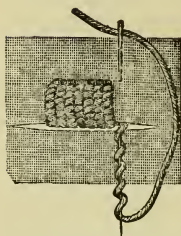
Button-Hole Stitches.



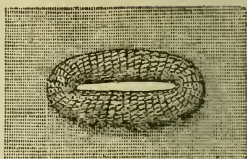
No. 54.

the pearly real button-hole stitch. If the loop was passed under the point of the needle from right to left, the stitch

would be the flat embroidery button-hole stitch, which is not at all the thing for a button-hole.



No. 55.—Stitch for No. 56 Button Hole.

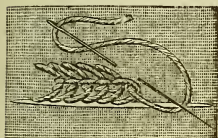


No. 56 Fancy Button-Hole.

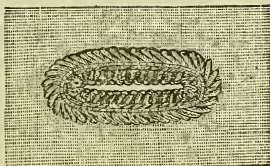
Sometimes, as in No. 47, where the button-hole has a weight to support, it is worked over a piece of thin cord. The ends of the cord cross each other on one side of the button-hole after having been thinned a little so as not to form an irregular rib.

There are two ways of finishing button-holes at the end, either by working them round as in Nos. 47, 48, 56, 58,

or by crossing them with a few stitches worked in a very straight line, as in Nos. 45 and 49.

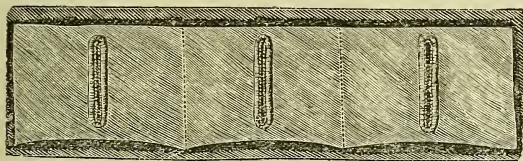


No. 57.—Stitch for No. 58 Button-Hole.



No. 58.—Fancy Button-Hole.

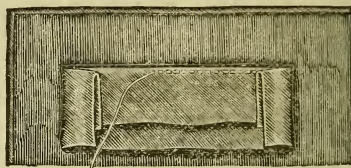
When button-holes have to be worked on material liable to fray or tear when the stitches are drawn tight they must be lined, and the lining and material carefully run togeth-



No. 59.—Button-Holes on Lined Materials.

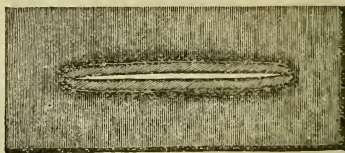
er all round the button-hole, so that each stitch takes up as much lining as material. Illustration No. 59 shows the mode of proceeding.

Illustrations No. 53 and 54 show two fancy button-hole stitches with which the button-hole can be worked round or crossed at the ends just as fancy dictates.



No. 60.—Piped Button-Hole.

Piped button-holes are sometimes used for very large buttons. Illustration No. 60 shows one in course of preparation, and No. 61 shows it completed.

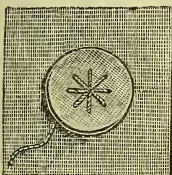


61.—Button-Hole Finished.

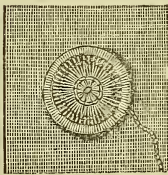
BUTTONS, AND MODE OF SEWING THEM ON.

Mother-of-pearl and porcelain buttons need no explanation as to the mode of sewing them on. Flat linen buttons such as are used for pillow-cases are sewed on as our illustration No. 62 shows, with regular stitches crossing each other in the center. Then the cotton is twisted round under the button several times and fastened on the wrong side of the material.

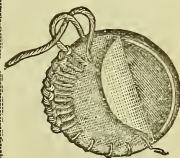
Buttons are so cheap that making them oneself is not worth the trouble and waste of time; yet sometimes it may happen, in the country, for instance, that they cannot be had just when wanted. In this case it is easy to work in button-hole stitch upon a common small curtain-ring such



No. 62.—Sewing on Button.



No. 63.—Made Button,

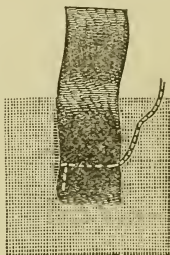


No. 64.—Covered Button.

a button as our illustration No. 64 shows, or to cover again old ones as in No. 63.

MODE OF SEWING ON STRINGS.

When the sewing on of a string cannot be seen on the right side, it is simply stitched on as our illustration No. 65 shows.



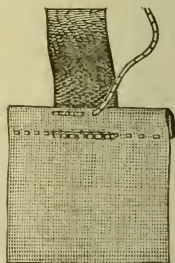
No. 65.—Sewing on String.

But when it is seen, as in children-feeders, towels, &c., it must be done according to illustrations 66 and '67; the



No. 66.

Sewing on Strings.



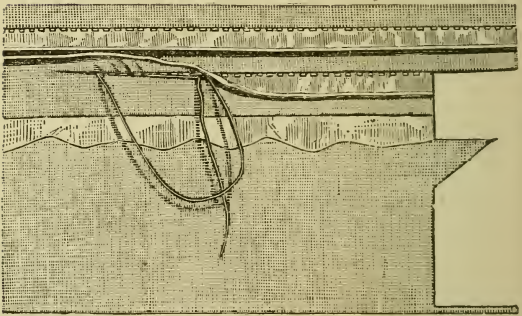
No. 67.

the turning in of the string must be sewn in back-stitch so as to look like stitching on the right side. A row of stitching at the edge and on the right side of the material completes the fastening.

TUCKS, AND MODE OF MEASURING THEM.

The difficulty of making tucks is in the measuring and preparing of them, for they should always be of the same size and divided by the same space. The first tuck is made *ad libitum*, and must serve as a pattern for all others. The material is folded and pressed down so as to form a crease, then the doubled-up part is folded down again as for making a hem of the width required for the tuck. The folded part is raised up and the tuck is *run*, like a seam, upon the second crease. The stitches should be particularly small and even. When one tuck is run, the material is folded down in the same manner as before, so that a plain space of the same width as the tucks be left between them. To measure the distance exactly, it is best to make a notch in a piece of card (as seen in illustration) to mark the distance from the top of one tuck to the bottom of the other. Our illustration shows one tuck completed, one in the course of the work, and one during the process of folding.

For very delicate pieces of needlework, such as fine baby-linen, a thread can be drawn out to mark each tuck

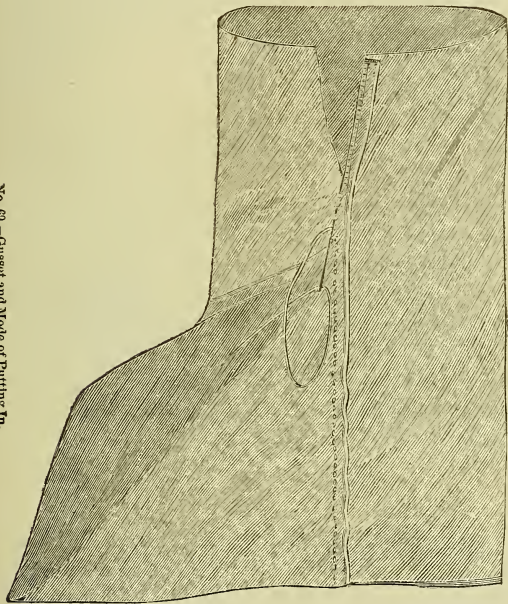


No. 68. - Tuck Folding and Running.

instead of making a crease. The tucks can also be finely stitched instead of being run.

GUSSETS AND THE MODE OF PUTTING IN.

There are two kinds of gussets. One (see illustration) is a square piece of material let in to give more fulness to a sleeve or other part of a garment.



No. 69.—Gusset and Mode of Putting In.

A gusset of this kind is always cut square. It is joined on one side to the upper end of the side of the sleeve by a

felled seam. The other side of the sleeve is afterwards joined on to the gusset and remaining part of the first side in one seam, felled like first. The gusset thus appears cornerwise in the upper part of the sleeve, as seen in illustration.

The other kind of gussets is always small and cut square or three-cornered (a square cut in two). It is placed in the opening of sleeves, of nightgowns, blouses, &c., to prevent the tearing open of the seams.

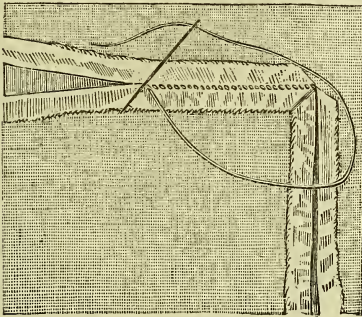
When these gussets are not cut square, the edges are turned in on all the four sides, then the gusset is folded in two, so as to form a three-corned piece which is sewed in its place, in overcast stitch, the needle taking together, at each stitch, both turnings-in of the patch and the side of the opening in which it is fitted.

If the gusset has been cut three-cornered, turnings-in are also folded down on all sides of it; the corner which forms a straight angle is sewed in, in overcast stitch, half-way up each side of the patch. The remaining part of it is then folded down on the wrong side of the garment and hemmed round neatly.

PATCHING.

Patching must be done with great care, for it must be as invisible as possible. All the worn-out part of the material which may surround the rent must be cut out in a square or rectangular shape following exactly the thread of the material.

The patch is cut of the same dimensions as the cut-out piece, allowing an extra quarter or half-inch, according to the fineness of the material, for the turnings-in. At each corner of the space cut out of the material a slanting stitch is made just half as deep as the extra space given to the patch, and the edges are turned in. The material is then

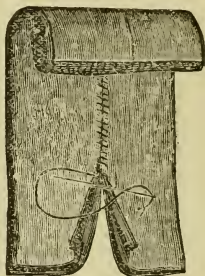


No. 70—A Patch,

folded down all round the edge of the patch which is sewed in in fine overcast stitch. (See illustration No. 70) It must exactly fit the space left for it, and neither pucker nor cause the material to do so. It will surely fit in if care is taken to give to all the turnings-in, whether of the ma-

terial or of the patch, the exact half of the superfluous length and breadth of the patch.

If the patch has been put in woollen material or in a dress, there is nothing more to do but to flatten the seam with a warm iron; but if it has been put in linen, the turnings-in must be neatly hemmed down.



No. 71.—A Cloth Patch.

For linen there is another kind of patching which is neater still. The patch is put in with a felled seam, the felled part of the seam being *always* formed by the patch, but the corners are very difficult to make perfectly straight and even; none but experienced needlewomen will do them neatly.

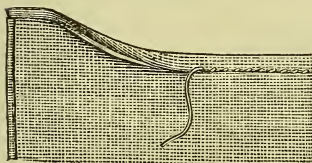
Illustration No. 71 shows the mode of patching cloth. The patch is cut of the exact dimensions of the piece which

has been cut out, as there is no need of turnings-in. It is sewed in on the wrong side with fine silk or cotton, the needle never going *through* the cloth, but taking in only half its thickness. When the patch is entirely sewed in, the nap of the cloth must be slightly raised on the right side of the seam with the point of the needle.

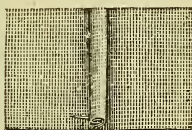
If the work has been neatly done the patch will be quite invisible, especially after having been ironed down.

SEAMS.

When describing running and felling we gave full explanation of the seams most generally used. Yet there are a few more, of which we give the diagrams, that we cannot pass over without mentioning.



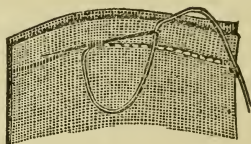
No. 72.—Hemmed Seam.



No. 73.—Hemmed Seam.

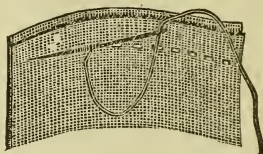
Illustration No. 72 shows the hemmed seam, frequently used for muslin or other very fine materials, and for joining together breadths without selvages whenever a felled seam would not do ; as for petticoats, pinafores, white frocks, &c.

No. 74 shows a stitched seam. Seams are thus stitched when they would otherwise be in danger of being pulled open.



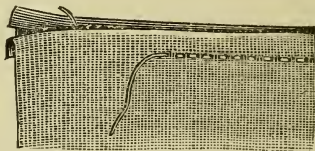
No. 74.—Stitched Seam.

No. 75 is a hybrid between a run and a stitched seam; two or three stitches are run at a time, then the needle is



No. 75.—Hybrid Seam.

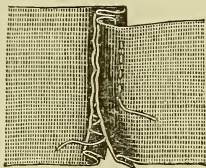
inserted back as for stitching. This is the seam generally employed for joining together breadths of skirts.



No. 76.—Seam Run on Both Sides.

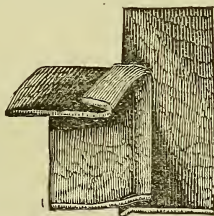
No. 76 shows a seam which is lightly run together on the right side close to the selvages, then turned and run on the other side, just clearing the turned-in part.

No. 77 is called a Parisian seam. It can be used at will in preference to the hemmed seam, but its especial use is for the seams of silk mantles which are not lined. The



No. 77.—Parisian

seam is first *run* very near the edge on *the right side* of the garment, then it is turued down as seen in illustration and run again, on *the wrong side* this time.



No. 78.

No. 78 is a seam used only for cloth, and belonging more to the tailor than to the seamstress.

CUTTING-OUT.

The best manner, for beginners of all ages, to learn how to cut-out any article of dress or underclothing is to practise first upon paper. When the patterns thus obtained have been tried on and properly rectified, they must be disposed on a large table, or, when extremely large, on the floor, in such a manner as to leave as little waste space between them as possible, great care being taken to place them according to the width of the material which is to be cut-out from them.

This proceeding will give the means of knowing beforehand the exact quantity of material to be bought.

WOMAN'S CHEMISE.

The necessary measurements for the good fitting of a chemise are :—

1. The length, from the shoulder to half-way below the knee.
2. The breadth of the shoulders.
3. The size of the armhole.

These last two measurements must be increased two or three inches, for a chemise had infinitely better be too large than too narrow.

The quantity of material required for one chemise is twice the length of the first measurement—that is, from the shoulder down to half-way below the knee, adding to it

the width of the hem, twice measured, and the length of the sleeves. If one chemise is being made one and a half or two inches more material must be taken for the neckband, but when a certain number are made at once, it is better to cut all the neckbands lengthways from the same piece of material.

Our diagram shows one of the prettiest styles of chemise, and the one most generally adopted.



No. 79—Woman's Chemise.

There are two ways of cutting-out chemises—with long gores or with short ones. Long gores are cut off one side only of the chemise and sewed on the other side, the selvages being joined together with overcasting stitch, after which the back and the front part of the chemise are sewn and felled together on both sides.

The short gores, which are more fashionable, are cut from both sides of the chemise at the top. They are cut

just half its length. They are joined together in the manner above described. Then the chemise is hemmed all round the bottom. After that the armholes are slightly rounded and the opening for the neck cut-out. An oval piece of material is taken out, the front part being hollowed out two inches lower than the back, and the shoulders being cut more or less broad according to the taste of the wearer. In the middle down the front an opening six inches long is then cut. A false hem is placed on both sides of this opening, that on the left side being simply hemmed as it must be invisible, one button being sewn on half-way down. The false hem on the right side is, on the contrary, turned over and neatly stitched all round, one row more stitching being worked one inch or so from the bottom. Then the front and back part of the chemise are gathered, the shoulders are left plain, and the whole of the neck is stitched into a band. Another button and button-hole fasten in front the neckband.

For sleeves, gussets are gone quite out of fashion; a more graceful and more economical (both of time and material) mode of cutting them is now generally adopted. The piece of material is folded double, in such a manner that both selvedges meet in the middle; then measuring from one side *at the bottom* and from the opposite one *at the top*, sufficient width for filling in the armholes without any gathers, a slanting fold is marked from one of these points to the other, passing across the centre of both selvedges. The material is cut along the fold. The selvedges

of both corner-pieces are joined to the selvages of the sleeves just where they are placed, but taking care that both pieces be placed in the back part of the sleeves.

The sleeves are then hemmed round and neatly put in with a felled seam.

The chemise is then completed, unless some lace or embroidery edging has to be put in as an ornament. Lace is sewn in overcast stitch at the edge of the neckband. Embroidery on fine material is whipped and sewn on in the same manner. If, on the contrary, it is worked on the same material as the chemise, it is used as a false hem to the neckband.

A SHIRT.

The measurements for a shirt must be much more accurate than for a chemise. Too much breadth across the front, the neck insufficiently hollowed out in front, will cause it to puff out most awkwardly.

The required measurements are :—

1. The length from the nape of the neck down to a little below the knee.
2. The length of the front, from the shoulder to the waist, and from the throat to the waist.
3. The width of the breast, from one arm to the other.
4. The size of the neck.
5. The length of the sleeve.
6. The width of the wristband.

Our illustration No. 80 shows a very plain shirt for a boy. The wristbands are very narrow, such as they must

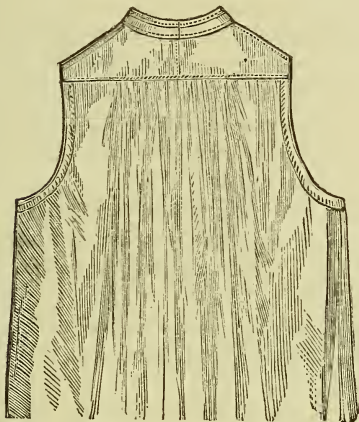


No. 80.—Front of Shirt.

be made when cuffs are meant to be buttoned on them, but in that case it would be better to make separate collars to be fixed on outside of a narrow neckband. Separate col-

lars fit generally better, leaving economy of washing out of the question.

Out of several different manners of making shirts, the best-looking and most generally adopted style consists in



No. 81.—Back of Shirt.

cutting-out for the front and back part two pieces of the same length. The back part being gathered in at the shoulders, as shown in illustration No. 81, becomes naturally longer than the front part.

An opening is cut in the middle of the front part from the throat to the waist, then the material is cut across at the bottom of this opening, leaving on each side about a quarter of the width of the material untouched. The front is then prepared. The most modern and most durable fashion consists in making it up into a perfectly plain *plastron*, a row of stitching marking the place of the old-fashioned front fold. This *plastron* is made either quite rectangular or gradually narrowing from the shoulders to the waist. It is generally made, as well as the wristbands and collar, of finer material than the shirt itself. The superfluous fulness of the shirt below the front is gathered or disposed into a double fold.

Sleeves are made now without any gussets, being cut cross-ways in the manner we described in the chapter on woman's chemise. They are put in the armholes without any gathers.

Waistbands are now made broad and wide enough to allow of the hand being slipped in and out without unbuttoning them.

Collars are made of several shapes; the essential point for them is that they perfectly fit the neck.

CHILD'S CHEMISE.

There is nothing complicated in this little garment; it is made like a woman's chemise, except that gored pieces are not put in at the sides. The neck can be finished as



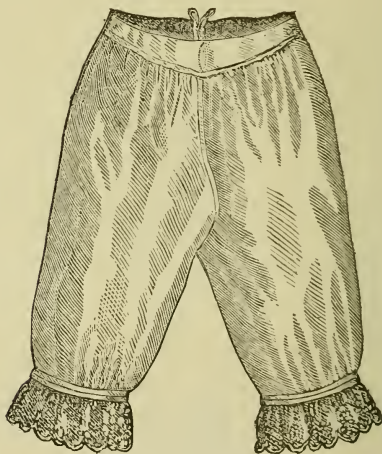
No. 82—Child's Chemise.

in illustration, or simply hemmed and a string run in. The sleeves are always made very short.

So

LADY'S DRAWERS.

This article of underclothing requires but two measurements: the length from the hip to half-way down the leg, and the size of the waist. Our illustration shows suffic-



No. 83.—Lady's Drawers.

iently the manner in which it is cut-out and made up. The back part is cut fuller and longer than the front. Both legs are joined together in front for a few inches by a felled

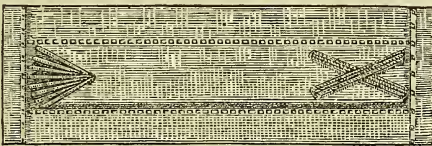
seam, then they are hemmed or bound with tape on both sides of the opening. All the fulness at the top is gathered into a waistband.

The legs are finished off in many ways. Some are gathered into an insertion edged with an embroidered frill, or else are trimmed with a number of narrow tucks, several rows of insertion, lace, or whatever fancy dictates.

Children's drawers are more generally made up closed; the openings are at the sides. Button-hooks are worked in the waistband for buttoning on the bodice.

MODE OF PUTTING IN WHALEBONE.

Our illustration shows two modes of fastening in whalebone. The fan-shaped mode is used in preference for



No. 84. - Fastening Whalebone.

stays. A hole is bored in the piece of whalebone previously to slipping it in with a strong bodkin, and the

stitches are put in so as to form a fan both on the right and on the wrong side. The cotton or silk used must be thick and of excellent quality.

The other mode is used in dressmaking. The whalebone is not bored, and the stitches take just as much material on the right side as will insure their firmness, but no more, for they must be as little seen as possible. The long stitches are all on the wrong side.

We shall carry these instructions no further, for the pupils who are come so far with us must now be clever enough to do without our aid. Practice, much practice, is the best word of advice we can address to them.

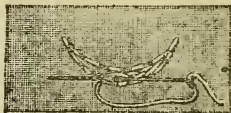
GUIDE TO EMBROIDERY.



The art of embroidering with cotton on linen, muslin, cambric, pique, &c., is very easy to learn by strictly attending to the following instructions.

The size of the thread and needle must correspond to that of the material on which you embroider; the needle must not be too long, and the cotton must be soft. Skilful embroiderers never work over anything, because when you tack the material on paper or cloth each stitch shows, and if the material is very fine, leaves small holes; but for those that are learning we should advise them to tack the material to be embroidered upon a piece of *toile cirée*. If you work without this, place the material straight over the forefinger of the left hand; the material must never be held slantways. The three other fingers of the left hand

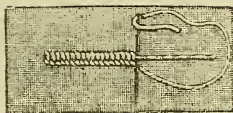
hold the work ; the thumb remains free to give the right position to each stitch. The work must always, if possible, lie so that the outline of the pattern is turned towards the person who works. For the sake of greater clearness one part of the following illustrations is given in larger size than nature. Preparing the patterns is one of the most important things in embroidery, for the shape of the patterns is often spoiled merely because they have not been prepared with sufficient care.



No. 1.—Scallop.

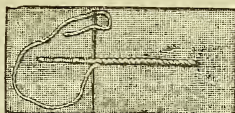
ILLUSTRATION I shows how to prepare a scallop. Take thicker cotton than that with which you work ; never commence with a knot, and do not take a thread longer than sixteen or eighteen inches. The outlines of the scallops are first traced with short straight stitches. In the corners particularly the stitches must be short. The space between the outlines is filled with chain stitches, as can be seen from illustration ; they must not be too long, otherwise the embroidery will look coarse. It is in this way that every

pattern to be worked in button-hole or satin stitch is to be prepared.



No. 2.—Double Overcast Stitch.

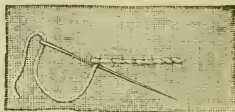
ILLUSTRATION 2 shows the double overcast stitch or button-hole stitch in a straight line. After having traced the outline begin to work from left to right; fasten the cotton with a few stitches, hold it with the thumb of the left hand under the outline, insert the needle downwards above the outline, draw it out under the same above cotton which you hold in the left hand, and draw it up. Repeat for all the stitches in the same manner; they must be regular and lie close to one another. Great care should be taken that the material on which you embroider is not puckered.



No. 3.—Overcast Stitch.

ILLUSTRATION 3 (*Overcast Stitch*). The double overcast and the button-hole stitches are worked from left to

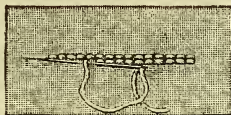
right, whilst back stitches, knotted and satin stitches are worked from right to left. The stitch is worked in the same way as the double overcast, only the needle must never be drawn out *above*, but *below*, the cotton with which you work, and which you keep down with the thumb of the left hand.



No. 4.—Slanting Overcast Stitch.

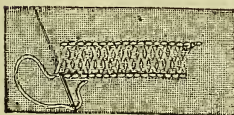
ILLUSTRATION 4. The slanting overcast stitch is worked without tracing the outline, always inserting the needle downwards—that is, from top to bottom. The needle must be inserted in the manner shown in illustration—that is, not straight, but slanting; insert it a little farther than the last stitch, and draw it out close to it. The wrong side of the work must show back stitches. This sort of stitch is used for the fine outlines in patterns or letters.

ILLUSTRATION 5. This shows the back stitch, the work-

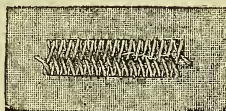


No. 5.—Back Stitch.

ing of which is well known; it is worked in several rows close to each other.



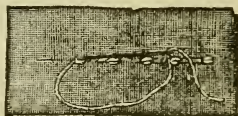
No. 6.—Point Croise.



No. 7.—Point Croise.

ILLUSTRATIONS 6 & 7 show another kind of back stitch, called *point croise*, which is only used on very thin and transparent materials. This stitch forms on the wrong side a sort of darned pattern, which is seen by transparence on the right side, and gives the embroidered pattern a

thicker appearance, contrasting with the rest of the work (see the lower leaves of the flower on illustration 45). For this stitch insert the needle into the material as for the common back stitch, draw it out underneath the needle on the opposite outline of the pattern, so as to form on the wrong side a slanting line. Insert the needle again as for common back stitch; draw it out slanting at the place marked for the next stitch on the opposite outline, as shown in illustration 6.



No. 8.—Knotted Stitch.

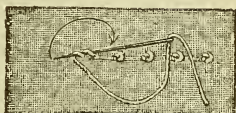
ILLUSTRATION 8 shows the knotted stitch; the simplest way of working it is to work two back stitches at a short distance from each other over the same thread.

The knotted stitch seen in ILLUSTRATION 9 is worked thus: Take about four threads of the material on the needle, draw the needle half out, wind the cotton twice round the point of the needle, hold it tight with the thumb,

draw the needle out carefully and insert it at the place where the stitch was begun, and draw it out at the place where the next stitch is to be worked.



No. 9.—Knotted Stitch.



No. 10.—Knotted Stitch.

The knotted stitch seen on ILLUSTRATION 10 is worked in nearly the same manner as the preceding one. Before drawing the cotton out of the material hold it tight with the left-hand thumb; leave the needle in the same position, wind the cotton twice round it, turn the needle from left to right, so (follow the direction of the arrow) that its point arrives where the cotton was drawn out (marked by a cross in illustration), insert the needle there, and draw it out at the place of the next stitch.

ILLUSTRATIONS 11 & 12. Raised satin stitch is principally used for blossoms, flowers, leaves, letters, &c. After having traced the outlines of the pattern, fill the space left between them with chain stitches in a direction different from that in which the pattern is to be embroidered; begin at the point of the leaf, working from right to left, make short straight stitches, always inserting the needle close

above the outline and drawing it out below. The leaves on the flowers, as well as on the branches, must be begun from the point, because they thus acquire a better shape.



No. 11.—Raised Satin Stitch.

If you wish to work a leaf divided in the middle, as seen in illustration 12, you must trace the veining before you fill it with chain stitches, then begin at one point of the leaf and work first one half and then the other.



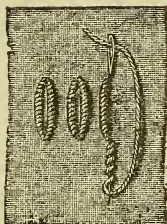
No. 12.—Raised Satin Stitch.



No. 13.—Point de Plume.

ILLUSTRATION 13 shows the so-called *point de plume* on a scalloped leaf. It is worked like the satin stitch, only the needle is drawn through the material in a slanting direction.

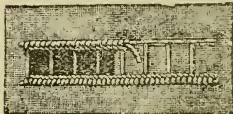
ILLUSTRATION 14 (*Point de Minute*). This stitch is often used instead of satin stitch when the patterns must appear raised. Wind the cotton several times round the



No. 14.—Point de Minute.

point of the needle, which is inserted into the material half its length (the number of times the cotton is to be wound round the needle depends on the length of the pattern), hold fast the windings with the thumb of the left hand, draw the needle and the cotton through the windings, insert the needle into the material at the same place, and draw it out at the same place where the next stitch is to begin.

ILLUSTRATIONS 15 & 16 show the *ladder stitch*, often used in ornamental embroidery. Trace first the outlines as seen in illustrations ; mark also the cross stitches be-



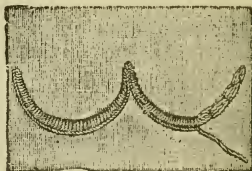
No. 15.—Ladder Stitch.



No. 16.—Ladder Stitch.

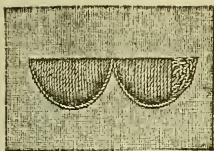
tween the outlines, so that the first touch the outlines only at both ends. The outlines are embroidered in overcast stitch or double overcast ; the material is cut away underneath the ladder stitch between the outlines.

We have now shown the different kinds of stitches used in embroidery ; the following illustrations show them used for different patterns.

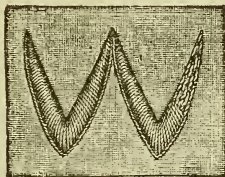


No. 17.—Button-hole Stitch Scallop.

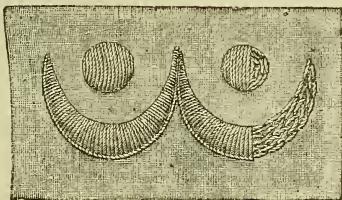
ILLUSTRATIONS 17 TO 20 (*Different Button-hole Stitch Scallops*). These scallops are prepared as above de-



No. 18.—Button-hole Stitch Scallop.



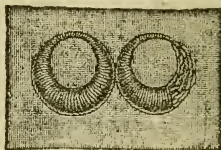
No. 19.—Button-hole Stitch Scallop.



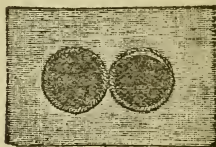
No. 20.—Button-hole Stitch Scallop.

scribed. Take care to have the stitches even and regular ; the scallops must be wide in the centre and very fine at both ends.

ILLUSTRATIONS 21 & 22 (*Button-holes and Eyelets*). This kind of embroidery is used only in round or long patterns. Trace first the outline of the hole, cut away a small round piece of material, not too close to the outlines (when the button-hole is very small merely insert the point



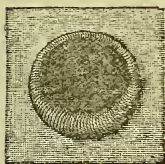
No. 21.—Button and Eyelet Holes.



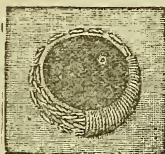
No. 22.—Button and Eyelet Holes.

of the scissors or a stiletto into the material), fold the edge of the material back with the needle, and work the hole in overcast stitch, inserting the needle into the empty place in the centre and drawing it out under the outline. Some button-holes are worked separately ; sometimes they are in

a row ; if so, take care to begin to work each button-hole at the place where it touches the next. In the following button-holes the outside must be traced double, so as to reach as far as the next one, but each button-hole is finished at once. Illustration 21 shows a button-hole worked round in button-hole stitch, 22 an eyelet-hole worked in overcast.



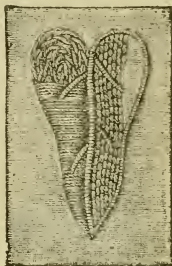
No. 23.—Shaded Button-hole.



No. 24.—Shaded Button-hole.

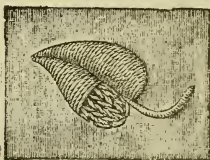
ILLUSTRATIONS 23 & 24. Shaded button-holes are worked like the others, only they are prepared, as can be seen in illustration 24, so as to mark the thickness. The stitches must gradually get narrower or wider, and be worked very close to each other.

ILLUSTRATIONS 25 & 26 (*Two Leaves in Raised Satin Stitch*). In a leaf like the one seen in 25 work first the outline and veining in overcast stitch; work one half of



No. 25.—Leaf in Raised Satin Stitch.

the leaf in satin stitch, and the other half between the overcast outline and veining in back stitch. The stem of a leaf is always worked last.



No. 26.—Leaf in Raised Satin Stitch.



No. 27.—Raised Leaf.

ILLUSTRATIONS 27 & 28 (*Two Leaves in Satin Stitch Point de Plume*). For leaves like the one seen in 28

begin with the veinings, then work the inner points, then the outer ones, and lastly the raised spots in the centre. The leaf seen in 27 is worked, one half in *point de plume*, the other half in back stitch or *point d'or*.



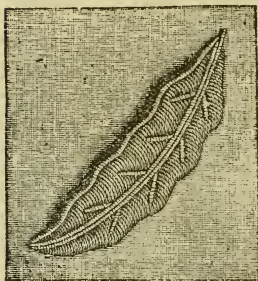
No. 28.—Raised Leaf.



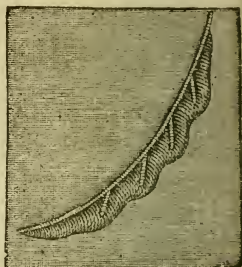
No. 29.—Leaf.

ILLUSTRATION 29. The outline of this leaf is embroidered in overcast stitch; the open-work veining consists of eyelets; one half of the leaf is worked in back stitch, the other half in a kind of satin stitch worked without chain stitches underneath; the stitches are worked across the leaf, leaving between two stitches an interval as wide as the stitch itself. The next row is then worked in these intervals, and each stitch begins half-way up the one before and after it.

ILLUSTRATIONS 30 TO 32 (*Leaf in Raised Embroidery*). This kind of embroidery is particularly beautiful, as it is worked separately and sewn on the material with an outline in very fine cotton; this produces the shade seen in



No. 30. -Leaf Raised.



No. 31. -Leaf Raised.

30 (see also illustrations 33 and 48). For such leaves work first one half in overcast and satin stitch (illustration 31); the other half is worked on a separate piece of mate-



No. 32. -Raised Leaf.

rial (see illustration 32); cut away the material along the overcast outline, and fasten it on the foundation material along the outline which forms the veining on illustration 31.

ILLUSTRATIONS 33 TO 35 show a similar leaf; both halves are worked separately (see 34); the centre is worked in open lace stitch. The latter (see No. 35) is traced, then



No. 33.—Raised Embroidered Leaf.



No. 34.—Half of Leaf (33).



No. 35.—Centre of Leaf (33),

make ladder stitches across, work the outlines in overcast stitch, and cut away the material underneath the ladder stitch. The cross stitches are then worked in darning stitch with very fine cotton wherever two threads meet.



No. 36.—Blossom in Satin Stitch.

ILLUSTRATION 36 (*Blossom in Satin Stitch*). The eyelet is worked in overcast stitch, then work the upper

part of the blossom all in one piece as far as the beginning of the veining, thence the blossom is worked in two halves.



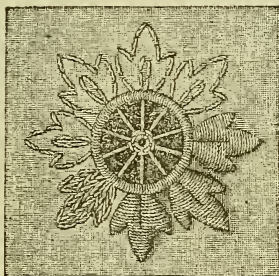
No. 37.—Blossom in Satin Stitch.



No. 38.—Bead partly covered.

ILLUSTRATIONS 37 & 38 (*Blossom in Satin Stitch*). The raised centre of this flower is formed by a bead, over which the embroidery is worked. When the leaves have been worked one after the other, place a bead in the centre, left free in such a manner that one hole lies on the material, and work over the bead by inserting the needle into its upper hole, then underneath the material, drawing it out above the material close to the bead, and so on (see 38).

ILLUSTRATION 39 (*Star Pattern in Satin Stitch*).
The centre, which forms a wheel, is worked first. Draw



No. 39.—Star in Satin Stitch.

the threads across the circle marked by an outline; in the centre they are wound round, always taking one thread *on the needle* and leaving the next thread *under the needle*, as can be seen in 57 on the half-finished pattern. The material underneath the wheel is only cut away when the rest of the pattern has been embroidered.



No. 40.—Star in Point de Reprise.

ILLUSTRATIONS 40 & 41 (*Patterns in Back, Satin,*

and *Ladder Stitches*). The small star in the centre of No. 40 is worded in *point de reprise*.

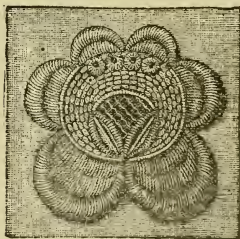


No. 41.—Star.



No. 42.—Flower in Satin Stitch.

ILLUSTRATION 42 (*Flower in Satin Stitch*). The fine veinings are worked with fine black silk in *point russe*, which renders the effect of the flower very beautiful.



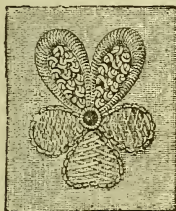
No. 43.—Rose in Satin Stitch.



No. 44.—Petal for Rose.

ILLUSTRATIONS 43 & 44 (*Rose in Satin Stitch*). No. 44 shows one petal larger than full size. The outer circle

only is prepared with chain stitches underneath, so as to appear raised; the inner circles are worked flat. The center of the rose is embroidered open work.



No. 45.—Heartsease.



No. 46.—Raised Flower.

ILLUSTRATION 45 (*Embroidered Heartsease*). For the knotted stitch see No. 10, for the *point croise* see 6 and 7.

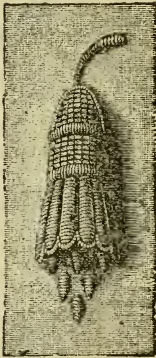
ILLUSTRATION 46 (*Flower in Raised Satin Stitch*).



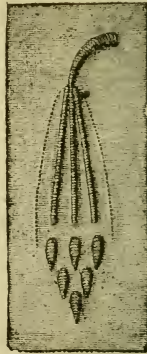
No. 47.—Ear of Corn.

ILLUSTRATION 47 (*An Ear of Corn in Point de Minute*).

ILLUSTRATIONS 48, 49, & 51 (*Bluebell in Raised Satin Stitch*). This flower is worked partly in separate pieces, as has been described. Illustration 51 shows the raised



No. 48.—Bluebell.



No. 49.—Inner part of Bluebell.

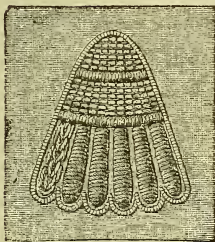
part stretched out flat. When it is finished it is fastened down along the dotted line on No. 49, which shows the inner part of the flower.

ILLUSTRATION 50 (*Flower in Point de Minute*). This

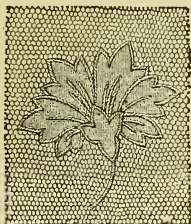


No. 50.—Flower.

stitch is here worked over a thick foundation of chain stitches. For raised patterns it looks very well.



No. 51.—Outer part of Bluebell.



No. 52.—Flower applique on Net

ILLUSTRATIONS 51 & 52 (*Flower worked in Applique*). To work in applique, two materials, either similar or dif-

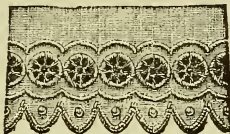
ferent, are needed. You can work either in applique of muslin on muslin, or of muslin on net, or of net on net. Muslin on Brussels net is the prettiest way of working in applique; we will therefore describe it: the other materials are worked in the same manner. Trace the pattern on the muslin, fasten the latter on the net, and trace the outlines of the pattern with very small stitches work them in overcast stitch with very fine cotton, taking care not to pucker the material. The veinings are worked in overcast. When the pattern has been embroidered cut away the muslin round the outlines with sharp scissors, so that the net forms the grounding (see No. 52). The greatest care is required in cutting out the muslin to avoid touching the threads of the net.



No. 53.—Border.

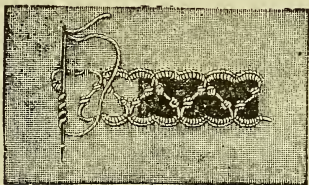
ILLUSTRATIONS 53 & 54 (*Narrow Borders*). It will be easy to work these borders from the above instructions. Observe only that on border 53 the outer row of scallops is worked first, then the button-hole stitch row, and the

rest afterwards. The spots are edged all round in knotted stitch. The wheels in the centre of the eyelets of No. 54



No. 54.—Border

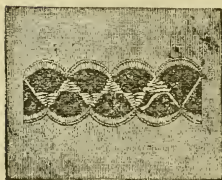
are worked with very fine cotton in loose button-hole stitch; they are wound round with the cotton in a second row.



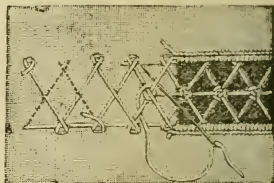
No. 55.—Insertion.

ILLUSTRATIONS 55 TO 57. Three strips of insertion, which are worked nearly like the ladder stitch. For No.

55, in tracing the outlines, make two small knots at short distances by winding the cotton four times round the needle, as can be seen in illustration; the windings are held down with the thumb of the left hand, draw the needle through, and a knot is formed. The outlines are worked in button-hole stitch only when all the knots have been made, and then the material is cut away underneath.



No. 56. Insertion.



No. 57. Insertion.

Illustration 56 is a variety of the slanting ladder stitch. Illustration 57. The cross threads are worked in two rows in the common herring-bone stitch, as can be seen by the black lines on the illustration. The straight lines at the top and at the bottom are worked in double overcast; lastly, the wheels are worked in a row as described for the star pattern, No. 39.

ILLUSTRATIONS 58 TO 64 (*Embroidered Initials*). To learn to work initials the Roman characters are the easiest to begin with. They must be traced and prepared like other embroidery in satin stitch, only the chain stitches underneath must not be too thick; it would take away the



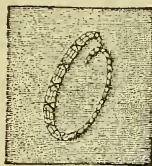
No. 58.



No. 59.



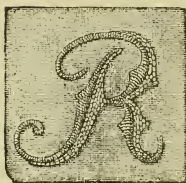
No. 60.



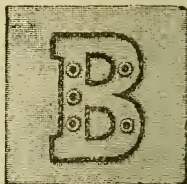
No. 61.

shape of the letters. All depends on the fineness and regularity of the stitches; they must be worked in overcast stitch. Work from left to right, and the letter when completed must look rather like raised printing than like embroidery. Gothic letters are much more difficult to work

on account of the many flourishes; it requires great practice in needlework to embroider them well. Illustration 58.—The small black dots are worked in black silk on the thick parts of the letter: the fine strokes are covered with cross threads of black silk. Illustration 59.—The outlines of the letter and the fine strokes are worked in black silk.



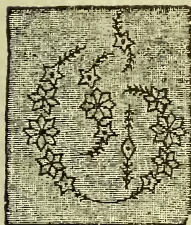
No. 62.



No. 63.

Illustration 60.—This letter is embroidered in raised satin stitch and *point de plume*. Illustration 61.—This letter is worked in back stitches, over which are worked at regular distances cross stitches of black silk. Illustration 62.—Letter in satin and back stitch. Illustration 63 to be

worked in overcast and double overcast. Illustration 64.
 —Letter G in *point russe* with black silk.



No. 64.



No. 65.

ILLUSTRATION 65. (*Embroidered Figures*). They are worked like the letters in *point de plume* and overcast; the dots are worked in knotted stitch.

GUIDE TO BERLIN WORK.



Berlin Work includes every kind of stitch which is made upon canvas with wool, silk, or beads. The principal stitches used are common cross stitch, Gobelin stitch, leviathan stitch, raised or velvet stitch, tent stitch, and others. The materials and needle must always be carefully chosen of a corresponding size. For common cross stitch and raised stitch Penelope canvas must be used ; for small articles, such as slippers, bags, or borders, single Berlin wool is preferable ; for larger ones fleecy wool or double Berlin wool (the latter, however, is much more expensive). For Gobelin stitch and tent stitch undivided canvas (not Penelope) is required. Purse silk is often used for the latter ; it is more brilliant than floss silk or filoselle. Floss silk is generally used for other stitches because it covers the thread of the canvas better than purse silk ; it is, however, often replaced by filoselle, which is a much cheaper mate-

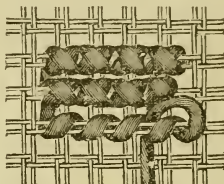
rial. Moss wool is hardly ever used. Before beginning to work upon a piece of canvas the raw edges must be hemmed or sewn over with wool. Care must be taken not to crumple the canvas in the course of the work. It is best to roll one end of the canvas upon a round piece of wood while the other end is kept down upon the table with a lead cushion. Handsome artistic patterns should always be worked in a frame. When you undertake to work a large pattern begin in the centre, and complete one half before you commence the other. Always work the stitches in the same direction, from the top downwards—this is very essential to the beauty and regularity of the pattern.

Always begin with the color which is used the oftenest; those colors that lose their dye in working must be put in last. When the pattern is finished begin the grounding. The wool must not be drawn too tightly, otherwise the threads of the canvas appear. If the wool is too coarse for the canvas, one long stitch is to be made from left to right as far as the particular color is to be worked, and over this long stitch, cross back in the usual way.

The plainest stitch in Berlin wool work is the common cross stitch; illustrations 1 to 7 show varieties of the same.

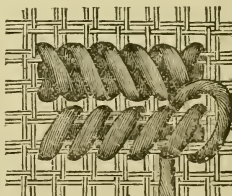
We now proceed in the following pages to show, by description in writing and by most careful illustration, all the stitches which are used in Berlin Work. These are numerous, but neither too great in number nor too simple or too elaborate in execution for those who aspire to become Berlin workers.

ILLUSTRATION 1. The common cross stitch is worked in rows backwards and forwards over 2 threads in height and 2 in width (square of the canvas) in straight lines;



No. 1.—Common Cross Stitch.

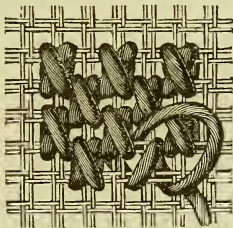
the 1st row is worked from left to right; the 2nd row, which completes the stitches, from right to left. Illustration 1 shows 2 rows of completed stitches and 1 row in working.



No. 2.—Long Cross Stitch.

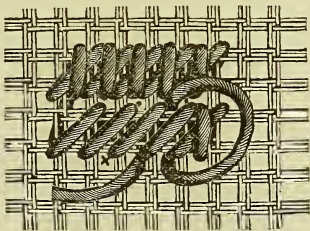
ILLUSTRATION 2 shows the long cross stitch. It is worked like the preceding one, only over 4 threads in height and 2 in width.

ILLUSTRATION 3 shows a long cross stitch, which is worked like the preceding one, except that 2 threads are missed between 2 stitches, and in the next row the stitches



No. 3.—Long Cross Stitch.

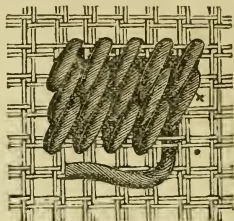
are worked between those in the preceding row. This stitch is not worked in rows backwards and forwards; each stitch is completed before beginning the next.



No. 4.—Slanting Cross Stitch.

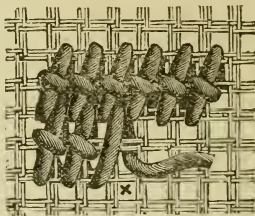
ILLUSTRATION 4. The long slanting cross stitch is

worked like No. 2 in rows backwards and forwards; the 1st row is slanting, the 2nd is straight. The places for inserting the needle and for drawing it out are marked on the illustration with a cross and dot.



No. 5.—Damask Stitch.

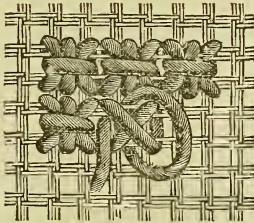
ILLUSTRATION 5. The damask stitch is worked in single rows from left to right, over 4 threads in height and 2 in width. The stitches of one row come between those of the next. The cross and dot shown in illustration are where to insert and draw out the needle.



No. 6.—Rep Stitch.

ILLUSTRATION 6 shows the rep stitch—a variety of the

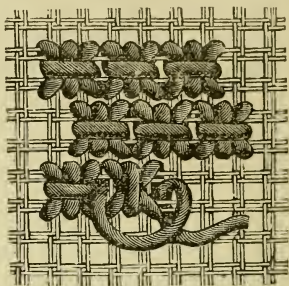
preceding. The first half of it is worked slantways over 6 threads in height and 2 in width, the second half, like the common cross stitch, from right to left over the 3rd and 4th of the 6 canvas threads; each stitch is completed at once. The illustration shows the last stitch being worked; the first half of the stitch is completed; the dot shows where the needle must be inserted for the second half; it is drawn out where the cross is placed on illustration.



No. 7.—Leviathan Stitch

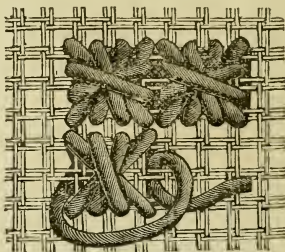
ILLUSTRATION 7. The leviathan stitch consists of 1 slanting and 1 straight cross stitch over 4 threads in height and 4 in width. Each stitch is completed immediately. No. 7 shows one half of the stitch completed and the wool as it must be placed for working the first half of the straight cross stitch.

ILLUSTRATION 8. The leviathan stitch is worked exactly like the preceding, only the stitches are not worked



No. 8.—Leviathan Stitch.

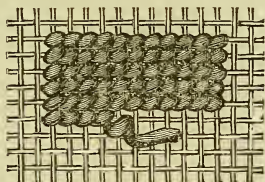
on the same threads in the different rows, as may be seen from illustration.



No. 9.—Double Leviathan Stitch.

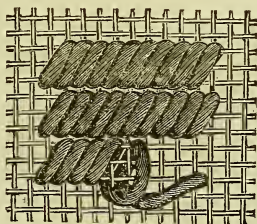
ILLUSTRATION 9. The double leviathan stitch is a variety of the preceding; it is worked over 6 threads in

height and as many in width. Make a common cross stitch over these 6 threads, then a long cross stitch in height and a long cross stitch in width. Illustration 9 shows 2 stitches completed and 1 being worked.



No 10.—Tent Stitch.

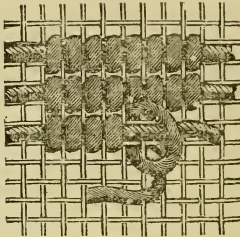
ILLUSTRATION 10. Tent stitch. Each stitch is worked over 1 stitch in height and 1 in width, and is worked in rows from left to right.



No. 11.—Slanting Gobelin Stitch.

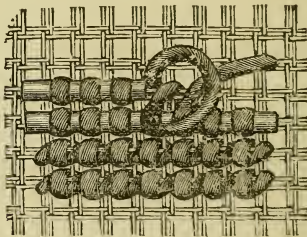
ILLUSTRATION 11. The slanting Gobelin stitch is worked on undivided canvas; each stitch is worked over 3 threads in height and 2 in width, divided from the next stitch only by an interval of 1 thread.

ILLUSTRATION 12. The straight Gobelin stitch is worked over 2 threads in height with 1 thread between, so



No 12.—Straight Gobelin Stitch.

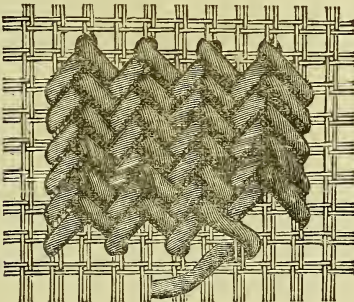
that the stitches appear more raised ; they are worked over thin cord or a thin piece of wool.



No. 13.—Raised or Velvet Stitch.

ILLUSTRATION 13. The raised or velvet stitch is worked over small round wooden meshes, and forms small raised loops. Take 2 similar meshes and as many threaded needles as there are colors in the work ; make first a slanting

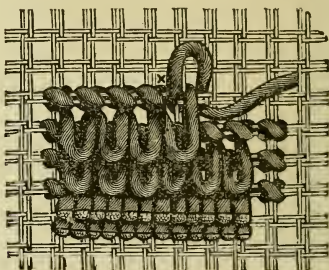
stitch, as for the beginning of the common cross stitch, but instead of drawing out the needle straight under the place where it was inserted, draw it out exactly at the same place, so as to form a slanting stitch on the right on the wrong side; then begin to work over 1 mesh; insert the needle above it and draw it out in a slanting direction underneath. On the wrong side of the work a regular cross stitch is formed. Illustration 13 shows 2 rows of velvet stitch completed and 2 rows being worked; the first of the latter is yet on the mesh, the second being worked so as to show the position of the wool upon the mesh. Observe that the rows of the velvet stitch are worked upwards, and that 2 meshes are necessary, because the lower one must not be drawn out before the next row is completed. The loops may be cut open if preferred.



No. 14.—Plaited Stitch.

ILLUSTRATION 14. The plaited stitch is worked like

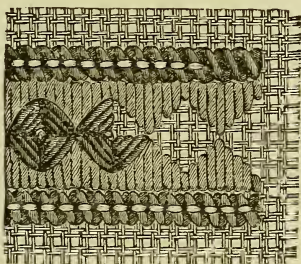
the herring-bone stitch. Each stitch is worked over 4 threads in height and 4 in width. Illustration 14 shows one part of the plaited stitch completed, and the place where the needle is to be inserted for the next stitch is marked by a dot. For the next stitch the needle is carried under the 2 threads below the stitches of the preceding row.



No. 15.—Plush Stitch.

ILLUSTRATION 15. The plush stitch is also worked upwards. Begin to work a common cross stitch, then insert the needle through the canvas over 2 threads in height and 2 in width, downwards in a slanting direction. Do not draw the wool close up, but leave a loop hanging down about four-fifths of an inch long, and make 1 more common cross stitch to fasten the loop. This stitch can

also be worked over flat meshes. Work a common cross stitch at the end of every row. When the work is completed the loops are cut open and clipped, as may be seen from illustration.

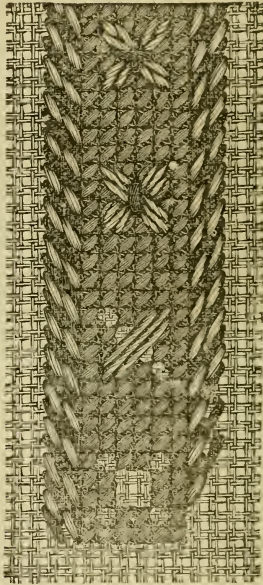


No. 16.—Berlin Work Border,

ILLUSTRATIONS 16 to 18. Three Berlin wool work borders for trimming baskets, &c. No. 16.—The 2 outer rows which edge the border are worked in long straight cross stitch ; each stitch is crossed in the centre with a back stitch. The grounding consists of 2 rows of vandykes placed opposite each other, which are formed of long straight stitches of different lengths. The squares in the centre are formed in the same way, and are completed in

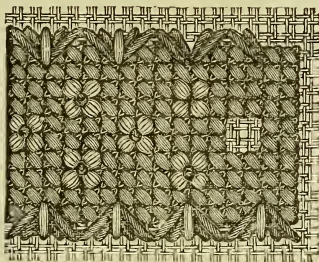
the middle with a knot. No. 17.—The ground is worked in cross stitch, the raised patterns in satin stitch; in the

No. 17.—Berlin Work Border.



middle of each pattern there is a cross stitch. The outer rows are worked in half cross stitch over 2 threads in

height and 4 in width in 2 different shades. No. 18.—The petals of the flowers are worked over 4 threads in height and in width, consisting of 4 slanting stitches. In the centre the flower is completed by a knot; the ground in cross stitch is completed on either side by a narrow



No. 18.—Berlin Work Border.

border of scallops, formed of slanting stitches divided in the centre by 1 slanting stitch. It is easy to work these stitches from illustration. The choice of colors depend upon what use the border is intended for and upon personal taste.

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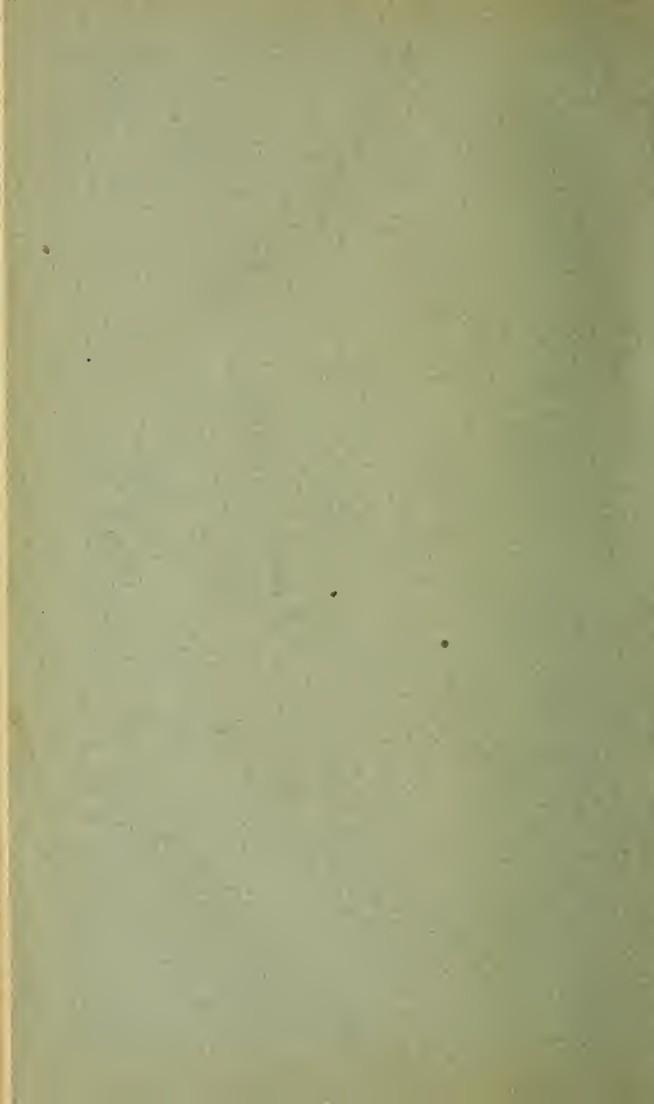
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